CSFA

CALIFORNIA SCHOOL OF FINE ARTS • 1946-47

PAINTING • SCULPTURE • GRAPHIC ARTS

This department covers the field of pictorial design and representation. Technical training in each medium is incorporated in classes which develop the artist's vision within a wide range of contemporary aesthetic considerations.

DAY SCHOOL

6 • SPACE ORGANIZATION The roles of line, shape and color in the organization of two and three dimensional space in pictorial design. M W F 9-12. Conducted by Clay Spohn

7 • PROBLEMS IN TECHNIQUE Basic principles involved in all types of composition, presented in the form of a number of exercises, ranging from simple compositions to elaborate and complex arrangements and techniques. T Th 9-12. Conducted by Clay Spohn

8 • COLOR CONTROL Color composed in relation to space of two and three dimensions. Practice in mixing hues to produce effective harmonies and contrasts. Comparison of color theories in use today—their convenience but limited validity in application. Th 1-4. Conducted by Dorr Bothwell

9 • DRAWING AND COMPOSITION (Art 2A, 2B) Available in four parts through two terms; registration closes one week after each part is in session. Students who desire college credit must take two parts as listed below. M W 1-4.

ART 2A: Part I (August 19 - October 18): Methods of space drawing; emphasis on linear perspective.
Part II (October 21 - December 20): Dynamics of space drawing; emphasis on manipulation of lines, planes, volume.

ART 2B: Part I (January 6 - March 7): Continuation of 2A; emphasis on light and dark, textures, patterns.
Part II (March 10 - May 9): First three parts summarized, integrated; emphasis on the architectonics of composition and design. Conducted by Elmer Bischoff

10 • PRECISION DRAWING A series of problems and exercises aimed at the conscious and deliberate control of the drawing implement. T 1-4. Conducted by Douglas Nicholson

11 • LINE DRAWING Use of a variety of linear mediums applied to a wide range of subject matter. Many drawings are made rapidly during a single class period in order to overcome technical timidity and to stimulate imaginative confidence in expression. T 1-4. Conducted by David Park

12 • FIGURE DRAWING Detailed study of the structure of the human figure and its aesthetic potentialities. Drawing from the model. M W 1-4. Conducted by Hassel Smith

13 • LIFE SKETCH Quick drawing of the human figure in a variety of poses. F 1-4. Conducted by Hassel Smith, Elmer Bischoff

14 • ANATOMY Detailed study of the muscular and skeletal structure of the human figure in relation to its graphic representation. Charts, slides, diagrams and the model illustrate the course of lectures and studio work. T Th 1-4. Conducted by Ray Bertrand

15 • MATERIALS OF THE ARTIST Studio investigation of the properties of pigment, medium and implement used in painting with oils, tempera, fresco, etc. F 1-4. Conducted by David Park

16 • PAINTING (to be announced)

17 • PAINTING Organization of shape, line and color; development of form; work from imagination and observation. Prerequisites: 9 Drawing and Composition; 10 Precision Drawing; 11 Line Drawing. M T W Th 1-4 (T Th studio periods). Conducted by David Park

18 • PAINTING A Formal color composition conditioned by the special techniques of oil and watercolor. Two and three dimensional color placement by means of hue, value and intensity. Still life and figure. Prerequisites: see 18 Painting B. M T W Th F 1-4 (T Th studio periods; F studio period in fall term). Conducted by William A. Gaw

18 • PAINTING B Landscape. Field trips and studio work. Sketching methods; procedures of developing compositions from the sketch. F 9-12; 1-4. Fall term only. Prerequisites for courses A and B above: 9 Drawing and Composition; 10 Precision Drawing; 11 Line Drawing. Conducted by William A. Gaw

19 • PAINTING (to be announced).

20 • LITHOGRAPHY Complete technique, including working on the stone, processing and pulling proofs on the press. Prerequisites: 9 Drawing and Composition; 10 Precision Drawing; 11 Line Drawing. T Th 9-12. Conducted by Ray Bertrand

21 • SCULPTURE Elementary considerations of sculptural form in relation to modeling and carving procedures in various materials. M W 1-4. Conducted by Zygmund Sazevich

22 • SCULPTURE Further considerations of sculptural form. Prerequisite: 21 Sculpture. M T W Th F 9-12 (T Th studio periods). Conducted by Zygmund Sazevich

EVENING SCHOOL

A • DRAWING Study of the problems of space division, two and three dimensional movement, and the compositional use of black, white, greys and textures. Delineation of form through various techniques in line and tone. M W F 7-10. Conducted by Elmer Bischoff

B • LIFE DRAWING Design characteristics of the posed human figure; its graphic representation. M W 7-10. Conducted by Hassel Smith

C • LIFE SKETCH Features of the human figure in brief, active poses represented graphically in simple color and black and white. F 7-10. Conducted by Antonio Sotomayor

D · LITHOGRAPHY Complete technique, including working on the stone, processing and pulling proofs on the press. M W F 7-10.

Conducted by Ray Bertrand

E · PAINTING The human figure as a subject for design, expression and organization. Work from the model and from imagination. Previous experience of drawing or painting required. M W F 7-10.

Conducted by David Park

F · PAINTING Still life and figure arrangements. Techniques of oil or watercolor. Previous experience of drawing or painting required. M W F 7-10.

Conducted by William A. Gaw

G · SCULPTURE Construction techniques, including modeling and carving in various materials, of achieving sculptural form after the posed human figure. M W 7-10.

Conducted by Robert B. Howard

SATURDAY CLASSES FOR CHILDREN

These classes are designed to heighten the child's ability to observe the world about him and to consider the ever-widening limits of his world in a creative spirit. All children receive individual attention aimed at the development of their abilities in accordance with age and experience.

28 • PRE-SCHOOL AND PRIMARY AGE — Conducted by Mary Hiatt
29 • PAINTING AND DRAWING — Conducted by Hassel Smith
30 • SCULPTURE AND DRAWING — Conducted by Ruth Cravath Wakefield

CALIFORNIA SCHOOL OF FINE ARTS
800 Chestnut Street • San Francisco 11, California

Please send an application blank to:

Name..... Phone.....

Address..... Age (if under 21).....

I am.....am not.....a beginner

I have had the following art training (please include high school and/or college experience):

I do.....do not.....plan to take the full three-year course.

I am.....am not.....planning to attend under the G.I. Bill of Rights.

I am primarily interested in: Painting....., Sculpture....., Ceramics....., Design for Commerce & Industry....., Advertising Art....., Photography.....

On the basis of the above information, the School will send you a schedule of courses designed to meet your interests.
Since all classes are limited, your prompt application is advised.

NOTE: Courses are planned in accordance with the special interests of each student. They are selected with appropriate balance from the resources of four departments: Orientation; Design for Commerce and Industry; Painting, Sculpture, Graphic Arts; Photography. Full courses under this program take six terms—three school years—with an optional fourth year of post-graduate studies. (Part-time courses are available in some day classes, and in all night classes.) Separate folders, listing the courses offered by each department, are available on request.

CALIFORNIA SCHOOL OF FINE ARTS

800 CHESTNUT STREET · SAN FRANCISCO 11 · TELEPHONE ORDWAY 2640

Douglas MacAgy, Director

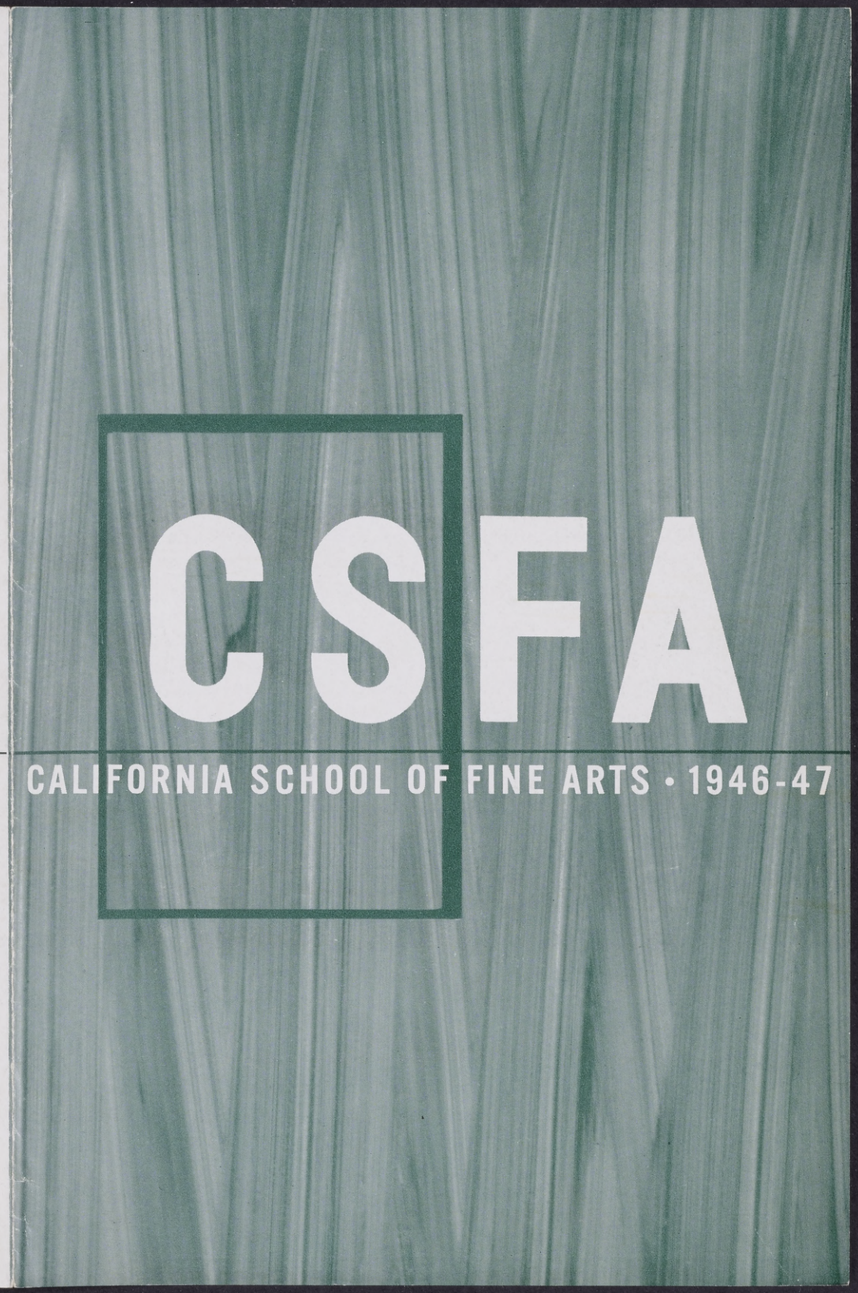
Affiliated with the University of California. Maintained by the San Francisco Art Association. Approved by State of California and Veterans Administration for educational purposes under public laws No. 16 and No. 346.

EXPLANATION OF SYMBOLS

Letters M T W Th F refer to days of the week.
Numerals 9-12, 1-4, 7-10 refer to the hours of the class period.
Studio Period—Classes so marked are not under direct supervision.

FEES—See attached list.

Folder Design by Milton Cavagnaro



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